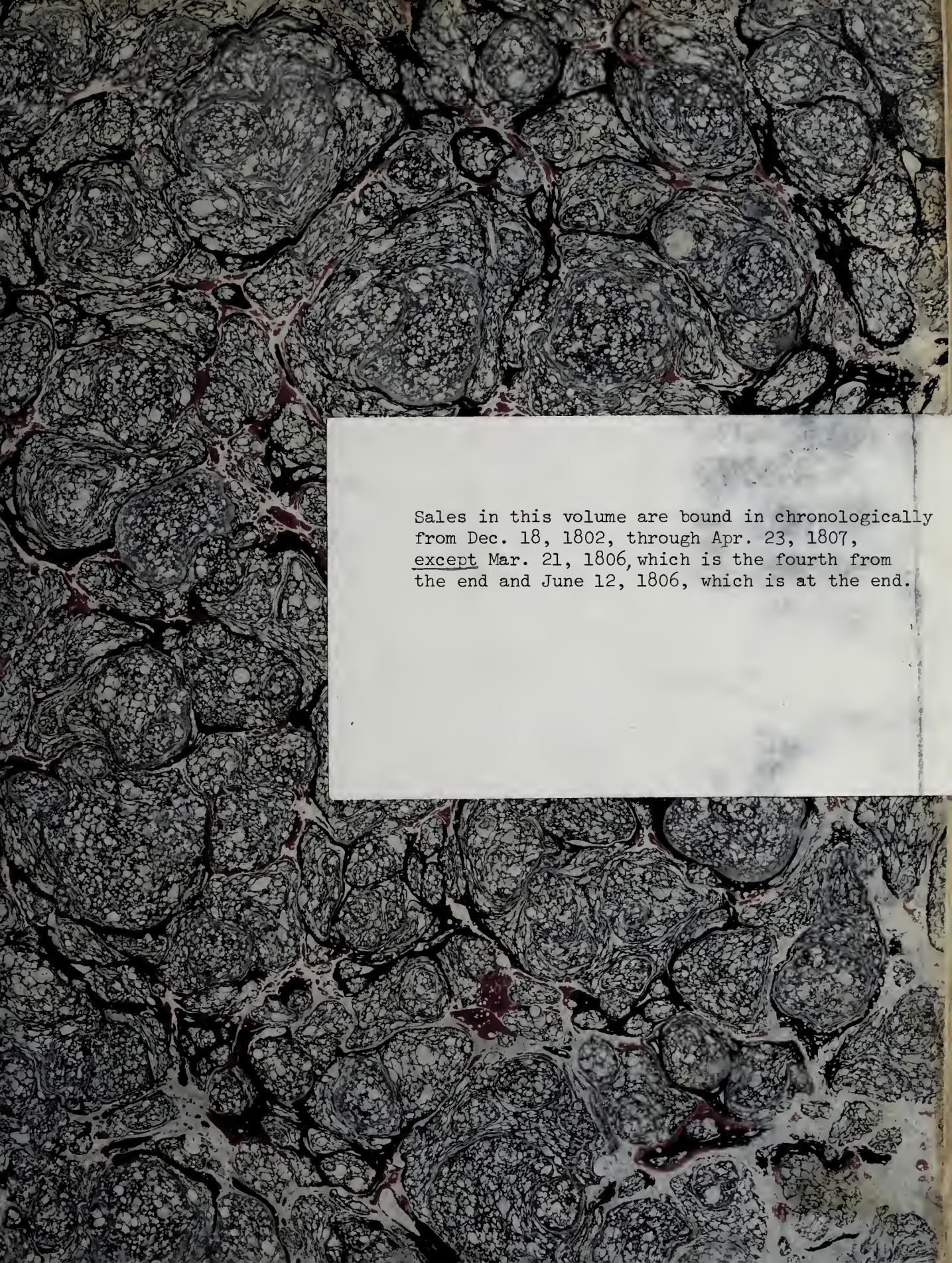
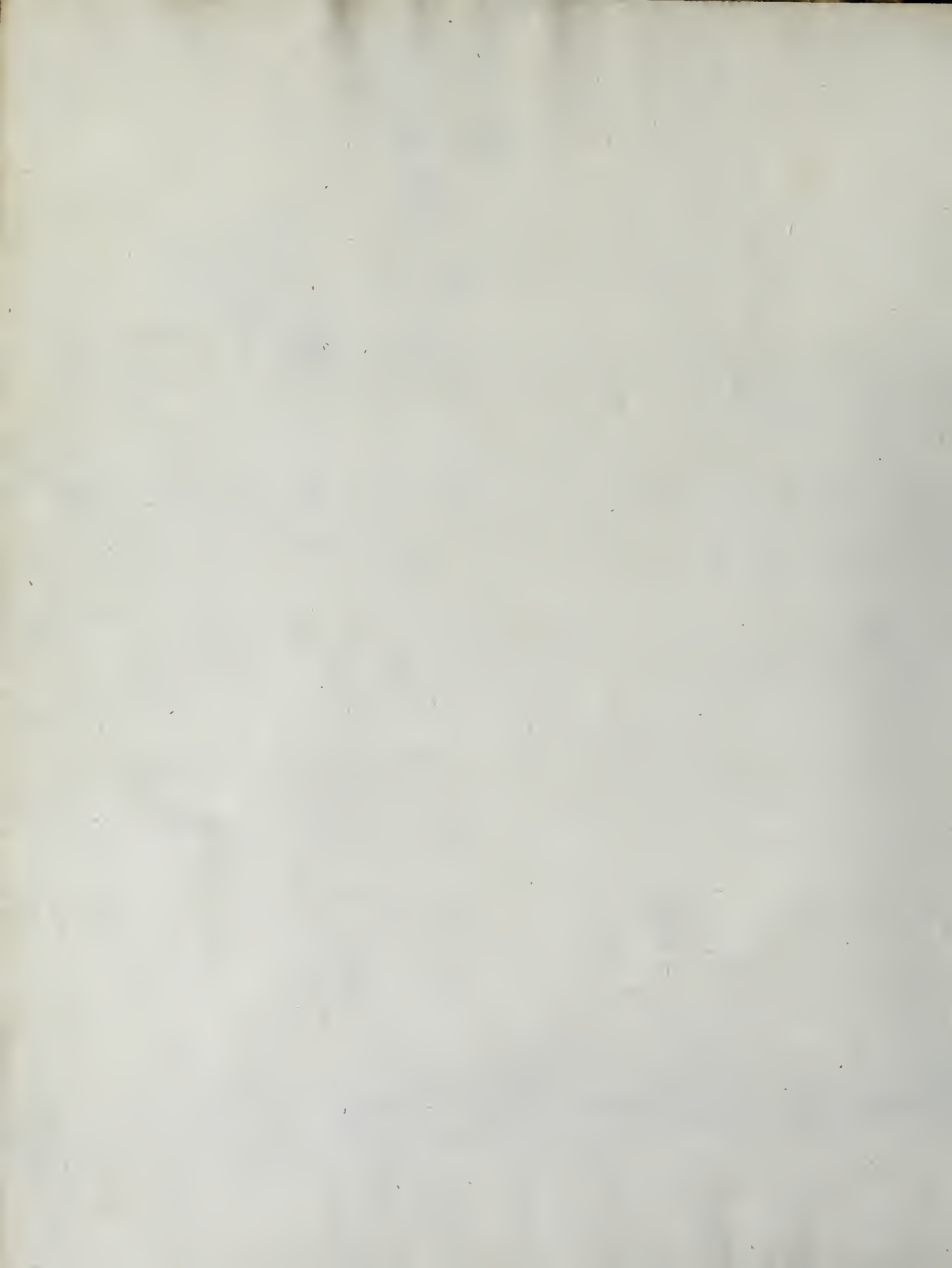


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Sales in this volume are bound in chronologically
from Dec. 18, 1802, through Apr. 23, 1807,
except Mar. 21, 1806, which is the fourth from
the end and June 12, 1806, which is at the end.



II

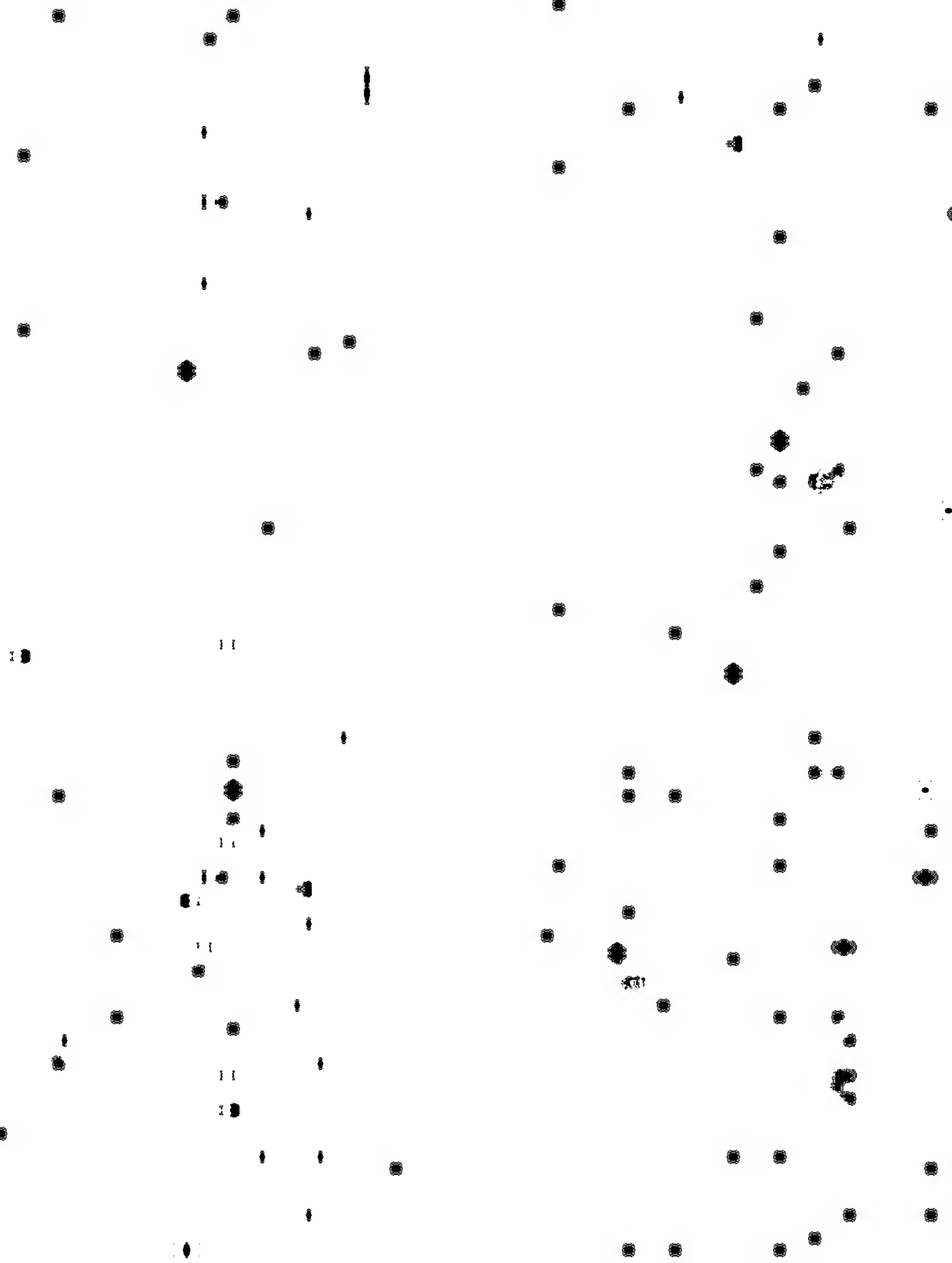
From the collection of
William Sequier Esq.
decd. - 1844. -

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THE
Catalogue

OF
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OF VERY CAPITAL

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AT TWELVE O'CLOCK.

May be Viewed Three Days preceding the Sale, when Catalogues may be had of Messrs. PETER COXE, BURRELL, and FOSTER, Throgmorton Street; and at the Gallery, Fleet Street.

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Conditions of Sale.

- I **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots, to be put up again and refold.
- II. That no Person advance less than One Shilling. Above Five Pounds, Two Shillings and Sixpence, and so on in Proportion.
- III. That the Purchasers give in their Names and Places of Abode, if required and pay down immediately Twenty Pounds per Cent. in Part of the Purchase Money, and the Remainder on or before the Delivery.
- IV. That the Lots shall be absolutely taken away within Two Days after the Sale, with all Faults, by whomsoever they were painted, and under all Descriptions, and at the Expence of the Purchaser.

And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited: all Lots uncleared after the Time limited shall be re-sold by Public or Private Sale; and the Deficiency, if any, attending such Re-sale, together with all Charges, be made good by the Defaulter of the present Sale

A

CATALOGUE,

Ec. Ec. Ec.

THE Collection of PICTURES now submitted and exhibited for public opinion and approval, are in the exact state in which they were recently brought over to this Country, at a very heavy and considerable charge, from Vienna, consigned through a house of the first respectability in London; and the Pictures are offered up with the names of the different Masters, and in the exact words of the *catalogue* which has been handed over by the Proprietor to illustrate their respective merits.

On THURSDAY, JUNE the 16th, 1803.

PICTURES.

- | | | | |
|---------------------------|---|---|---|
| School of Teniers | — | 1 | P ORTRAIT of an old Man laughing, wearing a Cap edged with Fur |
| Gaspar Pouffin, or Dughet | | 2 | Landscape without Figures. This Painting, even viewed at a small Distance, exhibits Proofs of the highest finishing: notwithstanding its limited Size, the Colours are laid on thick and bold, so as to render it uncommonly attractive and pleasing to the Eye |

- Gasper Pouffin, or Dughet 3 Landscape. Companion to the above
 A Master not yet ascertained 4 Fruit Piece, highly Picturesque, but executed in a
 peculiar Manner and productive of a very striking
 Effect
 Master not yet ascertained 5 Fruit Piece, Companion to the above
 Graefböck — 6 Two Men fighting — Close to them is an empty Cask,
 on which are seen a Jug, Paper, and Dice
 Johann van Hugtenburgh 7 A Battle. This painting is in a very bold style, and
 remarkable for the Effect produced; when viewed
 at a proper Distance, and for the Animation and
 Expression of the various Passion of the Com-
 batants
 By the same Master — 8 Companion to the preceding.
 Johann Horemans — 9 A Conversation Piece, comprising six Persons of rank
 and other subjects of an inferior Nature. In the
 Apartment are suspended two Pictures, one repre-
 senting Lot and his Daughters, the other a Super-
 porte with two Geniuses, one of whom holds a
 Cornucopiæ—the Costume is Antient. Too
 much Praise cannot be given to this Master,
 famous for his Compositions, for delicate and
 yet masterly touch
 Johann Horemans — 10 Conversation Piece, Companion to the above
 By a very able Master 11 A Bacchante. This Master has only subscribed the
 initials *H. de C.* whose Name it is, however,
 to be hoped, will not remain obscure much longer
 The naked figures are delicate and soft; and
 the colouring is natural. The colouring and
 most probably the pigeons are the labour of the
 celebrated Johann, commonly called Velvet
 Breughel
 Peter van Bloemen — 12 Landscape; Figures and Cattle. This beautiful
 Painting has been deemed worthy of being co-
 pied by some of the first living Masters
 Peter Mignard, called the } 13 Portrait of a beautiful young Lady deckt with
 Roman — — } Flowers
 Baldassare Franchescini, } 14 Magdalen, in a beautiful Landscape, reclining against
 called Volterrano — } a Rock, and supporting herself with her right
 Hand; her left Hand is extended towards Heaven,
 and her Countenance expressive of enthusiastic

- Joy;—an Angel is hovering above her with a Crown in his Hand. The Invention is grand and elegant; the colouring is pleasing and harmonious.
- Luca Giordano, called } 15 Portrait of a Faun crowned with Vine Leaves, with a
Luca fa Presto - }
- P. P. Storer — 16 The Decision of Solomon the Wise. The Colours are laid on thick and bold, with great Liveliness
- Jan Both — — 17 Landscape with the Sun rising. This beautiful Cabinet Picture contains ten Figures, four Horses, Hills and distant Towns, with a great Variety of Trees and Shrubs
- Master not yet ascertained 18 *Esther and Abasuerus*. A Composition of 11 Figures; beautiful Architecture and an open View
- Giorgione del Castel-franco 19 Portrait of a young Man with a Tobacco-Pipe stuck on his Hat. The Style is grand, the Manner easy; Light and Shade are blended with much Nature
- By a Master not yet ascer- } 20 Portrait of Christ crowned with Thorns and holding
tained — — }
- Paul Rembrandt — 21 Portrait of a venerable old Man, with a grey Beard, and a Hand most exquisitely executed. This Painting is in a peculiarly light and delicate Manner, and yet displays a Boldness and a Touch which cannot fail to render it worthy the Notice of the Cognoscenti.
- By the same unknown } 22 An Ecce Homo
Master as N^o. 9 - }
- Titian — — 23 Portrait of a Person of Rank (but not yet ascertained by the Proprietor of this Collection) dressed in black, with a white Ruff and Gold Chain about his Neck. The Colouring is brilliant, and possessed of all that delicacy and peculiarity of Style, for which Titian was so highly esteemed

- Parmegiano — — 24 A Sketch of a brunet Cupid.—The Forefinger of his left Hand is applied to his Mouth; with his right Hand he holds a Tablet to his Breast, having a Handle and String, by which it may be suspended. The Style is the *grandioso*, and produces a most striking Effect.
- Nicholas Berchem — 25 A mountainous Landscape, with a Man sitting near a large Stone Bridge; opposite to him is a Shepherdess spinning, surrounded by Cattle: towards the back Ground, close to a young Tree and the Stump of another, is a Cow being milked: at the farther End, a beautiful blue Sky appears, intermixed with light Clouds
- Pietro Conto Rotali — 26 The Virgin Mary folding her Hands in Devotion. This Master is remarkable for his elegant Taste and Judgement of Design, and a singular Degree of Correctness in his Drawing.—His Style of Colouring is uncommonly beautiful
- P. P. Lenardi, a Pupil of } 27 A fine Representation of the celebrated Battle fought under Joshua: "*sta sol.*" The Drawing is excellent, the Composition rich and harmonious, and the Colouring uncommonly brilliant
- Raphael — }
- Benedetto Luti, called Cavalieri Luti (a pupil of } 28 A contrite Saint in a most beautiful Landscape, above whom are the heads of several angels. This master is an excellent colourist; his pencil fresh and lively; his Manner delicate, and his Taste elegant and correct
- Ciroferri) — }
- Pilippo Laura 29 Three flying Cupids, one of whom has a Basket with Pigeons, and another, underneath, a Bird Nest. The Flowers are uncommonly beautiful and lively, by the masterly hand of Velvet Breughel, so justly celebrated for his landscape, which is like Nature itself. Of these Cupids there is not only an old Print, but it has been Engraved by Caroline Watson
- Philippo Lauri and Velvet } 30 Companion to N^o. 38
- Breughel — }
- Franz Linder — 31 (Historical Painter, and Member of the Academy of Painting at Vienna, who Died Two Years ago.) A representation of Vanity diverting herself with Blowing Bladders. An Engraving of it in Mezzotinto has been made at Vienna

[7]

- Albert Durer — A Three beautiful carved Ivory Figures, after
 B An elegantly executed Porcelain Dish with embossed
 Figures representing the Story of Perseus and Andromeda
 C A capital fine-toned Violin in fine Preservation
 D An uncommonly fine-toned Ditto of beautiful Form,
 in equal Preservation
- Annibal Caracci — 32 Portrait of Christ with his Hands bound. The Face
 is not less remarkable for its manly Beauty, than
 for the corresponding Expression. The Whole
 is so incomparably executed, that Corregio him-
 self could not have painted a finer Portrait
- Claude le Lorrain, or }
 Claudius Gelée } - 33 A beautiful Prospect on the Water; the Figures are by
 another Master
- Ditto — — 34 The Companion.—View of St. Marc's Place in
 Venice
- Leonardo da Vinci — 35 Portrait of some literary, or otherwise celebrated
 Man, in a singular Dress, holding a Letter in his
 left Hand. On one of the Fingers of his right
 Hand is a Ring with an Anagram
- Pietro Beretini da Cortona 36 Christ and the Samaritan at the Well.—Two Angels,
 Landscape, and a City
- Dominichino — — 37 Artemisia holding in her left Hand the Cup of Poison
 which she has just taken; with her right Arm,
 reclined on a Cushion, she supports her Head:—
 Her Face exhibits the Effects of the fatal Potion.
- Raphael Sanzio da Urbino 38 Our Saviour and St. John, as Children, sitting in an
 elevated Situation under a Curtain, which is
 drawn up. This Painting, is about the last
 Manner of this Master, is bold and finished, and
 the Colouring brilliant
- Titian Vecelli — 39 A naked Venus in a reclining Position, with her Back
 against a Tree, and her left Leg drawn up under
 her; a narrow Veil is suspended from her Should-
 ers and winds round her Waist. With a lan-
 guishing look, directed to a Satyr, she passes her
 right Arm around his Neck above his Shoulders,
 while her left sinks down on the red Garment
 upon which she lies: the Satyr enfolds her with

his left Arm above her Shoulders: behind is Cupid breaking an Arrow across his Knee. There is another Satyr, with his Arm screening his Eyes against the Rays of the Sun, and viewing her in Rapture. The Scene is in a beautiful Landscape, strongly illumined by the Sun.

Raphael Sanzio da Urbino 40 The Corpse of Christ lying on the Lap of his Mother. The Position of the Head, Arms and Hands, are inimitable, and the Drawing of the Whole uncommonly striking. This Painting is in his first, or rather, Perugino Manner

P. P. Rubens — — 41 A Cabinet Piece, representing God the Father and Christ, who embraces a cross, and is attended by an Angel in the clouds, appearing to a priest, who is in the habit of a Jesuit.

The greatest artists have allowed this to be a finished painting, worthy of so eminent and favourite a master. It is distinguished not only by the manner of its execution, but likewise by the beautiful colouring and exquisite touch.

Raphael Sanzio da Urbino 42 (In his later Manner.) Madona with Jesus, and Elizabeth with St. John, with his Insignia under a curtain, which is drawn up. The Back Ground a Landscape

Giudo Reni — — 43 The Annunciation of the Angels, a Composition truly majestic, comprising 25 Figures and Heads, and in which, it is presumed, will be found all those Qualities, which are naturally expected in a finished Picture of Guido, especially where the Subject itself is pleasing. The same might be inferred from this Piece, what has been generally stated of his Performances, namely, That Guido was an Artist of the first Order; that his Paintings are remarkable for their Grandeur, Suavity, and Attraction; that his Manner is delicate, his Pencil animated and light; that the Idea is sketched with Correctness, and his Colouring lively and pure; that his Heads, Hands and Feet are graceful; his Drapery extended in broad Folds with Taste, and his delicate Shades are productive of the greatest Effect.

But what redounds so much to the Honour of the Master in this Painting, is the Majesty of God, in which he far surpasses all the remaining Figures; thus exhibiting the most perfect divine Being which the Pencil can express. By pursuing this Manner, Guido has not only known, but likewise been enabled to attain the true Object of his Idea in every Particular

Titian Vecelli

—

44 St. Laurence the Martyr, with one Hand extended as if imploring Divine Aid; above are two Angels, one of whom holds out to him a Palm-Branch; beside him are three Guards in Armour, one of whom has a Standard and is mounted on a Horse, and four Executioners. This celebrated Titian, a Master of the first Eminence, and Albert Durer, who was so highly esteemed by Raphael, are represented among the Spectators. On one Side is a Stone Pedestal with an antique Figure; in the Middle is a Ring, in which is placed a lighted Torch. His Pencil is delicate, and at the same Time grand, and even superior to that of his Master Giorgione; his Tints of Shade do not liquify with the brighter Colours, but are laid on quite pure, and his Colours still retain their original Liveliness

Corregio

—

—

45 Peter conducted from Prison by an Angel. Before the Gate is a Guard asleep; above, the Heads of three Angels, painted in an extremely grand and bold Style. Near the Angel is introduced the Remains of an antique Statue, resembling in Colour the Stone, upon which the Cupid by Corregio, (which is likewise to be seen in this Collection) stands with one Foot

Zampieri, or Domenichino

46 The Ascension of the Virgin Mary. Above the Virgin, who appears in the Clouds surrounded by Angels, is God, likewise attended by Angels.—Beneath is a beautiful Sky. The Apostles are Spectators of the Scene

Poussin called this Master *le Peintre par excellence*, and placed some of his Pictures, (for instance, his St. Hieronymus) among the first class

of the chef d'œuvres of the Art—a Proof of the high Estimation in which he held him. It may farther be said in praise of the Painting, that not only the Colouring of the fifty-four Figures and Heads are perfectly harmonious; but that the Design is exquisite and the Expression in the Countenances of all just and natural, with the strictest Attention to Variety; and the Hands and Feet actually appear to be in Motion.

Corregio

— — 47

The Flight into Egypt, Companion to N°. 29, where Peter is conducted from Prison by an Angel. This Painting, which, in certain respects, with Connoisseurs claims the preference to N°. 29, contains not only the Infant Jesus, Mary and Joseph, with the usual Appendages (namely the Ass and Palm Tree, finely executed), but likewise two Angels, in a different colouring and Manner, a beautiful moon, a young tree and the trunk of another, painted in a most inimitable Style.

The Head of the Infant Jesus, on which the Blue reflection of the broad-folded Cloak (in the same manner, as the Yellow with a redish cast in the representation of Cupid), is beautifully introduced, possesses an uncommon fluency, and appears notwithstanding full and like the Grecian profile of Mary, painted in the grandest Style. Nor can less be said in the praise of the manly and expressive countenance of Joseph, which is inimitably portrayed. The fine and masterly execution of the Hands, Feet, Garments, &c. of Mary and Joseph, contributes at the same time, to render this Performance of Corregio of inestimable value. On black polished stone.

Raphael Sanzio da Urbino 48

Elizabeth and St. John. A painting neither in his first nor last Time, but in the transit to the latter. The following Observations are the characteristics by which this Piece is distinguished from the celebrated "*Madona della Sedgiola*," or, Mary sitting on a Stool with Christ in her Lap, and St. John behind, which was repeated by him from this Composition with certain alterations: Namely,—This Picture was painted at an earlier Period.

This painting is quadrangular, while the other is round, which, with a variety of other circumstances may be observed by comparing it with the engraving

Elizabeth is said to have been painted in the tranſit to the laſt manner, and the Madona in the laſt itſelf

Elizabeth was farther advanced in Years than Mary, and brought John into the World at a later ſtage of Life

A difference is obſerved by Raphael in the Head Dreſs, as well as in the Shall or Handkerchief

The Ornaments on the Stripes of the Shawl are different

The Blue Garment with Red Cuffs is equally becoming to the Age of Elizabeth, as the lively Red is adapted to the youthful Madona.

Elizabeth has a Girdle, on which is an Anagram, and which Marc Antonio, the Engraver and Cotemporary of Raphael, is ſaid to have introduced in ſeveral Prints after Raphael

The Drapery over the left Knee is different, and preferred by many Artiſts to that of the Madona

John is holding a Croſs, which renders his whole Hand viſible; before him is the Lamb: but Jeſus in the Picture of the Madona conceals his Hand in the Boſom of the Madona, and has no Appen- dage with him

This Picture is painted on one entire Pannel of uncommon breadth, and rendered remarkable by the following circumſtance: three Knots appearing on the back part of Wood, but three ſmall Pieces differently ſhaped have been ingeniouſly inſerted in the Front (to prevent any injury which might occur to the Painting by falling out) before the Labour was began.

The whole wears ſo eaſy and placid an Appearance, that a ſingle glance at it, is ſufficient to attract Attention; and indeed, the oftner and the longer it is beheld, the greater is the Pleaſure which it affords—an eſſential Quality in all capital Pictures.

Antonio Corregio or de
Allegris —

} - 49

Cupid, with his right Foot drawn back, and his left resting elevated on a Stone. In his left Hand he holds forwards his Bow already charged with an Arrow, which, with a smiling, or rather archful Mien, he seems on the Point of shooting off.


Artists as well as Connoisseurs have pronounced this Painting the *ne plus ultra* of the Art, not only on Account of its Originality, but also from its eminent Qualities as a CORREGIO. The inestimable Value of this Piece will be the more readily admitted, if the *chiaro scuro* be considered, with Respect to its uncommon Strength, Mellowness and Harmony, so characteristic of all the Performances of this great Master, and for which Corregio was so justly celebrated:—This has been unanimously acknowledged by the first Artists in their Writings, as well as in their Discourses. But what renders this Painting still more valuable (if possible) is, that the Subject is *Youth*, the most difficult to be represented by the Art, and in which Corregio excelled

Raphael Sanctio da Urbino 50

Madona, the Child, and St. John.—Christ is represented sitting on a Step of an old ruinous Building, and supporting himself with his right Hand; his Face is turned towards the Virgin, to whom he likewise extends his left Hand; she appears to hold him.—St. John is kneeling with a Cross, and Joseph entering the ancient Building with Light. In the back Ground are a Hill and some Habitations; the middle Ground is filled with a Landscape near Rome with Temples and Palaces. As it would be impossible to speak in adequate Terms of the Merits of this unrivalled Painting, it may suffice here to mention, that it is executed in the last Style of this Master—a chef d'œuvre

FINIS.



The background of the entire image is a dense, intricate marbled paper pattern. It features a complex, swirling design with a palette of dark grey, black, and white, interspersed with thin, irregular veins of a reddish-brown color. The overall effect is a rich, textured surface typical of antique book endpapers.

SPECIAL AC. CAT.
1802
Dec. 18
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